

PS 635  
.Z9  
W72972  
Copy 1

# IN GRANNY'S TIME

A MONOLOGUE

By  
LAURA WILLIAMS

CHICAGO  
The Dramatic Publishing Company

BRADLEY DES.



# Hageman's Make-Up Book

By MAURICE HAGEMAN

Price, 25 cents

The importance of an effective make-up is becoming more apparent to the professional actor every year, but hitherto there has been no book on the subject describing the modern methods and at the same time covering all branches of the art. This want has now been filled. Mr. Hageman has had an experience of twenty years as actor and stage-manager, and his well-known literary ability has enabled him to put the knowledge so gained into shape to be of use to others. The book is an encyclopedia of the art of making up. Every branch of the subject is exhaustively treated, and few questions can be asked by professional or amateur that cannot be answered by this admirable hand-book. It is not only the best make-up book ever published, but it is not likely to be superseded by any other. It is absolutely indispensable to every ambitious actor.

## CONTENTS

Chapter I. General Remarks.

Chapter II. Grease-Paints, their origin, components and use.

Chapter III. The Make-up Box. Grease-Paints, Mirrors, Face Powder and Puff, Exora Cream, Rouge, Liquid Color, Grenadine, Blue for the Eyelids, Brilliantine for the Hair, Nose Putty, Wig Paste, Mascaro, Crape Hair, Spirit Gum, Scissors, Artists' Stomps, Cold Cream, Cocoa Butter, Recipes for Cold Cream.

Chapter IV. Preliminaries before Making up; the Straight Make-up and how to remove it.

Chapter V. Remarks to Ladies. Liquid Creams, Rouge, Lips, Eyebrows, Eyelashes, Character Roles, Jewelry, Removing Make-up.

Chapter VI. Juveniles. Straight Juvenile Make-up, Society Men, Young Men in Ill Health, with Red Wigs, Rococo Make-up, Hands, Wrists, Cheeks, etc.

Chapter VII. Adults, Middle Aged and Old Men. Ordinary Type of Manhood, Lining Colors, Wrinkles, Rouge, Sickly and Healthy Old Age, Ruddy Complexions.

Chapter VIII. Comedy and Character Make-ups. Comedy Effects. Wigs, Beards, Eyebrows, Noses, Lips, Pallor of Death.

Chapter IX. The Human Features. The Mouth and Lips, the Eyes and Eyelids, the Nose, the Chin, the Ear, the Teeth.

Chapter X. Other Exposed Parts of the Human Anatomy.

Chapter XI. Wigs, Beards, Moustaches, and Eyebrows. Choosing a Wig, Powdering the Hair, Dimensions for Wigs, Wig Bands, Bald Wigs, Ladies' Wigs, Beards on Wire, on Gauze, Crape Hair, Wool, Beards for Tramps, Moustaches, Eyebrows.

Chapter XII. Distinctive and Traditional Characteristics. North American Indians, New England Farmers, Hoosiers, Southerners. Politicians, Cowboys, Minors, Quakers. Tramps, Creoles, Mulattoes, Quadroons, Octoroons, Negroes, Soldiers during War, Soldiers during Peace, Scouts, Pathfinders, Puritans, Early Dutch Settlers, Englishmen, Scotchmen, Irishmen, Frenchmen, Italians, Spaniards, Portuguese, South Americans, Scandinavians, Germans, Hollanders, Hungarians, Gipsies, Russians, Turks, Arabs, Moors, Caffirs, Abyssinians, Hindoos, Malays, Chinese, Japanese, Clowns and Statuary. Hebrews, Drunkards, Lunatics, Idiots, Misers, Rogues.

Address Orders to

**THE DRAMATIC PUBLISHING COMPANY**

CHICAGO, ILLINOIS

# IN GRANNY'S TIME

A MONOLOGUE FOR A WOMAN

By

LAURA WILLIAMS

COPYRIGHT 1916

BY THE DRAMATIC PUBLISHING COMPANY

# CHICAGO

THE DRAMATIC PUBLISHING COMPANY





PS635  
Z9W72972

#0 ~~25~~

DEC 26 1916

©Cl.D 45735

no. 1

## IN GRANNY'S TIME

*Monologue for a Young Woman.*

---

In Granny's time things went so slow and everyone was so polite. The songs, the books, the dance, the show were always perfectly all right. They used to sing in dainty voice and manner so demure, songs of sacred meaning with text so sweet and pure. [*Sings "In the Gloaming" or verse of any old-fashioned song.*]

But nowadays it's just the other way. Ah—quite another way. The songs she used to sing no longer hold their sway. But songs we like today are sung this way: [*Sings chorus of any popular song in exaggerated manner.*]

In Granny's time they used to walk with stately tread or mincing step. Not raising head nor looking round. Eyes kept demurely on the ground. [*Walks about with small steps, etc., to "Auld Lang Syne."*]

But now the girls you're sure to meet on Tremont or on any street don't walk as Granny used to do. Watch and keep a few in view. [*Walks with exaggerated stride to popular music.*]

In Granny's time they used to walk the minuet without a care. In gown of silk with rose in hair. [*Whispers.*] She flirted so discreetly no one knew it. [*Dances minuet, smiling coquetishly and shyly at imaginary partner.*]

But, alas, these days! We dance a wild step dance. In shirt waist suit or skirt. And laugh and prance. In the dance we care not who sees us flirt. [*Dances modern dance, wildly laughing and talking to partner.*]  
[*Pauses, steps forward.*]



Dear Granny's time, we've said farewell to you. The things you did so well we've not the time to do. But fashions change so rapidly ; perhaps we some day yet may see in our granddaughters sweet and pure reflections of those grandmammamas demure.

# The Outcast's Daughter

A Drama  
in Four Acts

By MARION EDDY PRICE, 25 CENTS

Ten male, five female and one child characters. Plays two and one-half hours. Modern costumes. Three interior, one exterior scenes, all easily arranged where there is any scenery at hand. No stronger melodrama has been given the play-loving public. Full of the strongest appealing heart interest, intense, pathetic, real life, where joy and laughter are mingled with pathos and suffering, but all ending happily. A melodrama without a villain or the use of firearms. Amateurs may play it successfully, it plays itself, and it is adapted to strong repertoire companies.

## CAST OF CHARACTERS

Carl Faber.....	An ex-convict
Howard Ross.....	A manufacturer
Dennis Hogan.....	Servant to Ross
Abel .....	Gardener to Ross
Judge Havens.....	Of the police court
Recorder .....	Of the police court
Lettner .....	Clerk of police court
Second Court Clerk.....	Clerk of police court
Two policemen .....	
Little Hugo.....	Agatha's child
Agatha Steme .....	Ross' bookkeeper
Ida Rheinhold.....	A retired singer
Mrs. Wilmuth.....	A washerwoman
Katie .....	Factory girl
Frances .....	Factory girl

## SYNOPSIS OF SCENES

**Act 1.** Ross' private office. "What has given me the honor of this visit?" "I will never sing again. My life has been a sad failure." "Good God! My mother!" "I have done wrong, I confess, but when a mother asks, a child must forgive. Oh, Mr. Ross, help me." "You, my rich and famous mother, to you I was nothing, and you—you are nothing—nothing to me." "Agatha! Agatha! My child! My child!"

**Act 2.** Agatha's attic. "My poor father. So young and strong. How I could have loved him." "Yes, Katie is right, I have nothing but bread for my sweet child." "Madam, I would lie if I say she was anything but a lady." "On the other side, towards the garden, there are a few rooms I have never used. If you will take them—" "You do not look like a man who could commit murder. How was it?" "I was a weak man and many misfortunes made me desperate." "My picture! I must be mad." "You are good, child, but you shall not call me father." "Father! Father!"

**Act 3.** Ross' Garden. "He is so good to me, but I cannot forget my poor unhappy father." "The picture was taken when I was young. He shall have it." "Stay here and be my wife." "That suspicious old man is in the garden." "For her I sacrificed everything." "Do you want to go to prison again?" "My father needs me to defend and comfort him."

**Act 4.** A Police Court. "Do not ask me, your honor—I am an ex-convict." "Your silence will not help you." "It was dark and Mrs. Steme was that scared she was faint." "I hope, sir, your honor believes in a future life, sir." "He wished to see his child; I am his child." "Grandfather, we love you." "I am his wife. Do not condemn him."

Address Orders to

THE DRAMATIC PUBLISHING COMPANY

CHICAGO, ILLINOIS



# Santiago

OR

## For the Red, White and Blue

### A War Drama in Four Acts

By JOHN A. FRASER

Price, 25 cents

#### CHARACTERS

Capt. Oscar Hutton, U. S. A. In love with Cora..Leading Juvenile  
 Lieut. Fisk, U. S. A. In love with his duty.....Juvenile bit  
 Milton Merry, U. S. N. In love with Bess.....Light Comedy  
 Lieut. Cristobal, S. A. In love with soldiering.....Straight  
 Dr. Harrison, Red Cross H. S. In love with surgery.....  
 .....Straight old man  
 Elmer Walton, banker. In love with Spanish bonds.....  
 .....Character old man  
 Phillip Basset, his stepson. In love with Ysobel.....Juvenile  
 Fernando Diaz, Walton's cashier, afterwards S. A. In love with  
 Cora ..... Heavy  
 Beverly Brown, Walton's butler, afterwards Red Cross H. S. In  
 love with chickens.....Negro Comedy  
 Cornelius Dwyer, Walton's coachman, afterwards U. S. A. In  
 love with "Naygurs".....Irish Comedy  
 Antonio Carlos, a Cuban planter. In love with Spain.....  
 .....Character old man  
 Cora Basset, Walton's stepdaughter. In love with Oscar..Juvenile  
 Bess Walton, Walton's daughter. In love with Milton.....Ingenué  
 Ysobel Carlos, Antonio's daughter. In love with Phillip....Juvenile  
 American Soldiers, American Sailors, Spanish Soldiers, Guerillas.

Actual time of playing, two hours.

#### SYNOPSIS

ACT I. The ball at Walton's, Washington, D. C. Handsome interior.

ACT II. The Red Cross Hospital. First day's battle of Santiago. Exterior.

ACT III. Scene 1.—Interior Guerilla headquarters in the Sierra Cobra, near Santiago. Scene 2.—Exterior. The underbrush of Sierra Cobra. Scene 3.—Fight in the mountain pass, second day's battle of Santiago. Exterior.

ACT IV. Hotel Tacon, Santiago, on the night of the surrender. Interior.

NOTE.—Walton, Dr. Harrison and Carlos may double easily, and the piece played with nine males, three females.

The best Cuban war play ever written. Easy to produce, but very effective. Thrilling situations, fine comedy, intense climaxes. Comic Irishman and Negro. Three magnificent female parts. Picturesque Spanish villain and heroic juvenile lead. No special scenery is required, as every regular theatre, in its ordinary equipment, has every set called for. Adapted to both professional and amateur companies.

Address Orders to  
**THE DRAMATIC PUBLISHING COMPANY**  
 CHICAGO, ILLINOIS



# Capt. Racket

## A Comedy in Three Acts

By CHARLES TOWNSEND

Price, 25 cents

This play by Mr. Townsend is probably one of his most popular productions; it certainly is one of his best. It is full of action from start to finish. Comic situations rapidly follow one after another, and the act endings are especially strong and lively. Every character is good and affords abundant opportunity for effective work. Can be played by five men and three women, if desired. The same scene is used for all the acts, and it is an easy interior. A most excellent play for repertoire companies. No seeker for a good play can afford to ignore it.

### CHARACTERS

CAPT. ROBERT RACKET, one of the National Guard. A lawyer when he has nothing else to do, and a liar all the time.....Comedy lead  
OBADIAH DAWSON, his uncle, from Japan, "where they make tea".....Comedy old man  
TIMOTHY TOLMAN, his friend, who married for money, and is sorry for it.....Juve. the man  
MR. DALROY, his father-in-law, jolly old cove... ..Eccentric  
HOBSON, waiter from the "Cafe Gloriana," who adds to the confusion ..... Utility  
CLARICE, the Captain's pretty wife, out for a lark, and up to "anything awful".....Comedy lead  
MRS. TOLMAN, a lady with a temper, who finds her Timothy a vexation of spirit.....Old woman  
KATY, a mischievous maid.....Soubrette  
TOOTSY, the "Kid," Tim's olive branch.....Props.

### SYNOPSIS

Act I. Place: Tim's country home on the Hudson near New York. Time: A breezy morning in September. The Captain's fancy takes a flight and trouble begins.

Act II. Place: the same. Time: the next morning. How one yarn requires another. "The greatest liar unhung." Now the trouble increases and the Captain prepares for war.

Act III. Place: the same. Time: Evening of the same day. More misery. A general muddle. "Dance or you'll die." Cornered at last. The Captain owns up. All serene.

Time of playing: Two hours.

Address Orders to  
**THE DRAMATIC PUBLISHING COMPANY**  
CHICAGO, ILLINOIS

# BLUNDERING BILLY

A FARCICAL COMEDY IN THREE ACTS

By

ANTHONY E. WILLS

*Author of "Burley's Ranch," "Her Gloves," etc.*

---

PRICE, 25 CENTS

---

The reception room of "The Strathmore," a family hotel on the shores of San Francisco Bay, near Alameda, California, is the scene where the action of all three acts of this play takes place. Act I, Morning; Act II, Afternoon; Act III, Evening. Two hours are required for the presentation. The five male and three female characters are as follows:

EZRA TUTTLE, a rich mine owner.

BILLY BUTLER, always in trouble.

LIEUT. GRISWOLD, from the Presidio Reservation.

SING TOY, a servant.

HANK DIBBLE, an Old Salt.

DOROTHY TUTTLE, Ezra's daughter.

CLARISSA BURNHAM, a guest at "The Strathmore."

WOYO SAN, a Japanese girl.

A popular comedy because it is lively and funny and full of action. "Blundering Billy" has been tried and found always a "winner."

Address orders to

THE DRAMATIC PUBLISHING COMPANY  
CHICAGO, ILLINOIS



# Practical Instructions for Private Theatricals

By W. D. EMERSON

Author of "A Country Romance," "The Unknown Rival,"  
"Humble Pie," etc.

---

Price, 25 cents

---

Here is a practical hand-book, describing in detail all the accessories, properties, scenes and apparatus necessary for an amateur production. In addition to the descriptions in words, everything is clearly shown in the numerous pictures, more than one hundred being inserted in the book. No such useful book has ever been offered to the amateur players of any country.

## CONTENTS

Chapter I. Introductory Remarks.

Chapter II. Stage, How to Make, etc. In drawing-rooms or parlors, with sliding or hinged doors. In a single large room. The Curtain; how to attach it, and raise it, etc.

Chapter III. Arrangement of Scenery. How to hang it. Drapery, tormentors, wings, borders, drops.

Chapter IV. Box Scenes. Center door pieces, plain wings, door wings, return pieces, etc.

Chapter V. How to Light the Stage. Oil, gas and electric light. Footlights, Sidelights, Reflectors. How to darken the stage, etc.

Chapter VI. Stage Effects. Wind, Rain, Thunder, Breaking Glass, Falling Buildings, Snow, Water, Waves, Cascades, Passing Trains, Lightning, Chimes, Sound of Horses' Hoofs, Shots.

Chapter VII. Scene Painting.

Chapter VIII. A Word to the Property Man.

Chapter IX. To the Stage Manager.

Chapter X. The Business Manager.

Address Orders to  
**THE DRAMATIC PUBLISHING COMPANY**  
CHICAGO, ILLINOIS



# PLAYS

## And Entertainment Books.

**B**EING the largest theatrical booksellers in the United States, we keep in stock the most complete and best assorted lines of plays and entertainment books to be found anywhere.

We can supply any play or book published. We have issued a catalogue of the best plays and entertainment books published in America and England. It contains a full description of each play, giving number of characters, time of playing, scenery, costumes, etc. This catalogue will be sent free on application.

The plays described are suitable for amateurs and professionals, and nearly all of them may be played free of royalty. Persons interested in dramatic books should examine our catalogue before ordering elsewhere.

We also carry a full line of grease paints, face powders, hair goods, and other "make-up" materials.

**The Dramatic Publishing Company**  
**CHICAGO**



LIBRARY OF CONGRESS



0 017 401 646 A

